DOCUMENT RESUME

ED 328 511 SO 030 490

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TITLE "Whose" Content, Context, and Culture in Elementary Art and Music Textbooks? Elementary Subjects Center Series No. 23.
INSTITUTION Center for the Learning and Teaching of Elementary Subjects, East Lansing, MI.; Michigan State Univ., East Lansing. Inst. for Research on Teaching.
SPONS AGENCY Office of Educational Research and Improvement (ED), Washington, DC.
PUB DATE Oct 90
CONTRACT G0098C0226
NOTE 65p.; Paper presented at the Annual Meeting of the American Educational Research Association (Boston, MA, April, 1990). For a related document, see SO 030 491.
PUB TYPE Reports - Research/Technical (143) -- Speeches/Conference Papers (150)

EDRS PRICE MF01/PC03 Plus Postage.
DESCRIPTORS *Art Education; Content Analysis; Curriculum Development; Elementary Education; Multicultural Education; Multicultural Textbooks; *Music Education; Textbook Bias; *Textbook Content; *Textbook Evaluation; Textbook Research
IDENTIFIERS *Discipline Based Art Education

ABSTRACT

An analysis and critique of two elementary textbook series: "Discover Art" by Davis Publications and "World of Music" published by Silver Burdett & Ginn are presented. "Whose content, context, and culture?" is an ideological question that assumes that equitable social relations and diverse ways of knowing ought to be valued and fostered in classrooms and curriculum materials in a democratic society. While this question deserves to be asked of any subject area's curriculum material, it is a crucial one for the arts. First, there is little evidence of analysis/critique of existing materials within the disciplines of art and music. Second, contemporary discourse in discipline-based art education (DBAE) recommends equitable treatment of production/performance, aesthetics, history, and criticism and more explicit attention to sequencing content in arts curricula. (Both of the above series claim to do this.) Finally, little research in art and music education has been conducted in the natural setting of classrooms to study how curricular content and materials are used or socially mediated. Two theoretical frameworks guide the analysis: (1) From a critical sociological perspective, texts are viewed as guiding or constraining the construction of meaning, and often this construction reflects the interests of a dominant social group (class, gender, race, or culture)--particularly when the texts are used uncritically as expository, authoritative texts. What is possible in textbooks and schools partially depends on connections between schooling and its structures to economic, cultural, and political power in a larger sociopolitical context. This is one reason, for example, why textbooks look more alike than different across subject areas; (2) From the perspective of mediation, the text is viewed as another "participant" in instruction (rather than authoritative object) because teachers and students impose their own meanings on texts, and these meanings are derived from their past experiences and social relations in the classroom. Thus, neither teachers nor students are viewed as passive recipients of others' texts. Neither the curriculum nor the subject matter is to be found only "in the text." Both perspectives, however, suggest that knowledge is socially constituted and produced. Both acknowledge how and why particular ways of knowing may be mutually produced/reproduced in light of other possibilities. (Author/DB)

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Wanda T. May, Tamara Lantz, and Sara Rohr

Center for the Learning and Teaching of Elementary Subjects

Institute for Research on Teaching
College of Education
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Published by

The Center for the Learning and Teaching of Elementary Subjects
Institute for Research on Teaching
252 Erickson Hall
Michigan State University
East Lansing, Michigan 48824-1034

October 1990

This work is sponsored in part by the Center for the Learning and Teaching of Elementary Subjects, Institute for Research on Teaching, Michigan State University. The Center for the Learning and Teaching of Elementary Subjects is funded primarily by the Office of Educational Research and Improvement, U.S. Department of Education. The opinions expressed in this publication do not necessarily reflect the position, policy, or endorsement of the Office or Department (Cooperative Agreement No. G0098C0226).

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The work is designed to unfold in three phases, beginning with literature review and interview studies designed to elicit and synthesize the points of view of various stakeholders (representatives of the underlying academic disciplines, intellectual leaders and organizations concerned with curriculum and instruction in school subjects, classroom teachers, state- and district-level policymakers) concerning ideal curriculum, instruction, and evaluation practices in these five content areas at the elementary level. Phase II involves interview and observation methods designed to describe current practice, and in particular, best practice as observed in the classrooms of teachers believed to be outstanding. Phase II also involves analysis of curricula (both widely used curriculum series and distinctive curricula developed with special emphasis on conceptual understanding and higher order applications), as another approach to gathering information about current practices. In Phase III, models of ideal practice will be developed, based on what has been learned and synthesized from the first two phases, and will be tested through classroom intervention studies.

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Abstract

This paper is an analysis and critique of two elementary textbook series: Discover Art by Davis Publications, and World of Music published by Silver Burdett & Ginn. Whose content, context, and culture is an ideological question that assumes equitable social relations and diverse ways of knowing ought to be valued and fostered in classrooms and curriculum materials in a democratic society. While this question deserves to be asked of any subject area's curriculum material, it is a crucial one for the arts. First, there is little evidence of analysis/critique of existing materials within the disciplines of art and music. Second, contemporary discourse in disciplined-based art education (DBAE) recommends equitable treatment of production/performance, aesthetics, history, and criticism and more explicit attention to sequencing content in arts curricula. (Both of the above series claim to do this.) Finally, little research in art and music education has been conducted in the natural setting of classrooms to study how curricular content and materials are used or socially mediated.

Two theoretical frameworks guide the analysis: (1) From a critical sociological perspective, texts are viewed as guiding or constraining the construction of meaning, and often this construction reflects the interests of a dominant social group (class, gender, race, or culture)--particularly when texts are used uncritically as expository, authoritative text. What is possible in textbooks and schools partially depends on connections between schooling and its structures to economic, cultural, and political power in a larger sociopolitical context. This is one reason, for example, why textbooks look more alike than different across subject areas. (2) From the perspective of mediation, the text is viewed as another "participant" in instruction (rather than authoritative object) because teachers and students impose their own meanings on texts, and these meanings are derived from their past experiences and social relations in the classroom. Thus, neither teachers nor students are viewed as passive recipients of others' texts. Neither the curriculum nor the subject matter is to be found only "in the text." Both perspectives, however, suggest that knowledge is socially constituted and produced. Both acknowledge how and why particular ways of knowing may be mutually produced/reproduced in light of other possibilities.

WHOSE CONTENT, CONTEXT, AND CULTURE IN ELEMENTARY ART AND MUSIC TEXTBOOKS?[1]

Wanda T. May, Tamara Lantz, and Sara Rohr[2]

In this study, we analyzed and critiqued two elementary textbook series in the arts in terms of the disciplinary content, social relations, and culture(s) emphasized and fostered in the materials: Discover Art (Chapman, 1985) and World of Music (Beethoven, Davidson, & Nadon-Gabrion, 1988; Culp, Eisman, & Hoffman, 1988; Palmer, Reilly, & Scott, 1988). Whose content, context, and culture is an ideological question that assumes equitable social relations and diverse ways of knowing ought to be valued and presented in classrooms, schools, and curriculum materials in a democratic society.

Knowledge or content can be presented to students as received (fixed, certain, transmitted) or reflexive (fluid, problematic, transactive). The social context of a classroom can stress asymmetrical power relations (teacher or text as sole authority) or aim toward developing a community of co-learners--teacher included. How culture is represented in a classroom via subject matter selection and the hidden curriculum can foster primarily the values of the dominant culture, or it can celebrate cultural diversity and explore how different groups are connected and interdependent in global and historical context. Values and practices related to the above occur in the institutional context of schools and society at large. Thus, what is possible in schools or classrooms partially depends on connections between schooling and its structures to economic, cultural, and political power in a larger sociopolitical context (Anyon, 1981; Apple, 1986; Wexler, 1987). However, teachers and students can be viewed as adept mediators of "received" texts (Aitken, 1988; Alvermann, 1989; Stodolsky, 1988). Neither the curriculum nor the subject matter is to be found only in the text (Luke, de Castell, & Luke, 1983). This analysis examines what is

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[1]Paper presented at the annual meeting of the American Educational Research Association, Boston, April 1990.

[2]Wanda T. May, assistant professor of teacher education at Michigan State University, is a senior researcher with the Center for the Learning and Teaching of Elementary Subjects. Tamara Lantz is a doctoral candidate in teacher education; Sara Rohr is a recent M.A. graduate in teacher education. Both are research assistants with the Center.

presented in texts as received knowledge and suggests ways in which teachers and students would need to mediate these texts more critically and reflexively in terms of content, context, and culture.

Background

The paucity of critical analyses of commercial materials in art and music--either within each specialized field or from a general curricular perspective--is understandable in the larger sociopolitical context of what counts as legitimate knowledge in school and our society at large. Judging from the traditional allocation of resources in schools, art and music do not count very much, and it doesn't take an astute observer to figure this out. State and local policies and budget crunches have negatively affected the staffing of elementary art and music--not that staffing the arts has ever been adequate in most U.S. elementary schools. Thus, without specialists, classroom teachers are faced with teaching art and music, many of whom may feel ill-prepared to do so. However, commercial curriculum materials in elementary art and music do exist for classroom teachers, and these materials deserve our serious attention for several reasons: (1) lack of internal disciplinary critique, (2) influences of the disciplined-based art education (DBAE) movement on visual arts and music education in terms of recommended curricular content, and (3) the nature of research in art and music education and its relationship or proximity to the realities of schools and/or classroom practice.

1. The most obvious reason that detailed analyses and critiques of curriculum materials are needed in art and music is that these materials rarely are scrutinized by educators and critics within the fields, much less by those outside the fields. Curriculum coordinators, arts supervisors, specialist teachers, and classroom teachers must rely on intuition or a great deal of faith in external expertise of authors and publishers, with so few critical studies available for their reference and thoughtful deliberation regarding materials selection and use.

2. The disciplined-based art education movement (DBAE), founded in 1982 by the J. Paul Getty Trust and supported by the National Art Education Association, is being adopted at many state and district levels of curriculum reform in visual arts. DBAE requires equitable attention be given to art history, aesthetics, and criticism as well as art production

and/or making art; a sequential K-12 curriculum based upon the above "content" areas; and systematic evaluation of students' learning (Clark, Day, & Greer, 1987). Interest in DBAE influences not only state and district-level curriculum development or guides but also what art teachers might look for in available commercial curriculum materials.

While commendable in terms of extending what it means to know and understand art--that is, beyond making/production--DBAE is fraught with the same problems as the "cultural literacy" movement: Whose culture, history, and "great works" are we to include/exclude in the school curriculum or textbooks, and why? Obviously, we cannot teach all there is to know in any subject, particularly in art and music where constraints in time, resources, and expertise are extraordinary. Thus, Spencer's 19th-century question, "What knowledge is of most worth?" is only the tip of the iceberg when it comes to determining what is worthwhile knowledge in the arts in an already crowded school curriculum, with few specialists who might have expertise in making such difficult decisions, and practitioners or the general public understanding the arts primarily as production/ performance.

DBAE also is problematic in ways similar to the structure-of-the-disciplines movement of the 60s. Is there such a thing as a discipline? Does a discipline have an inherent structure and clear boundaries to be derived and understood by all who encounter it? Are one discipline's objects of inquiry, questions, and methods absolutely distinct from all other disciplines or ways of knowing? Do we ever hypothesize in art, use imaging and metaphor in science to create a theory or find a solution, use fractions in music, or find a mathematical equation aesthetically pleasing in its parsimony, symmetry, and what it connotes? Even if we believe that the disciplines are distinct ways of knowing, they rarely are connected in meaningful ways in the elementary school curriculum. They are isolated from one another. With traditional, once-a-week scheduling of art/music, the arts are made more remote. So, it is the task of the student and teacher to figure out how disciplines are constructed or socially constituted, how subjects are related, how they do/do not influence or inform one another in a larger social context, if and how well the disciplines are reflected in school subjects, and how these subjects apply to everyday life. No small task for students or teachers!

There also is the problem of subject-matter mimicking. Discover Art (Chapman, 1985) is grounded in DBAE tenets in its goals and the explicit view that visual arts is a distinct discipline. This textbook series was funded partially by the Getty Trust, and more districts than before may find ways and means to adopt a textbook series in elementary visual arts to give guidance to classroom teachers ill-prepared in visual arts. Because of its DBAE association, many art specialists may use the teacher's edition of the series as a reference for curriculum development and lesson planning, even if they do not use the student texts. While music textbooks have been the norm for decades in U.S. classrooms (more so as songbooks with supplemental recordings than as well-conceived instructional tools), more music educators are finding DBAE attractive, revising state and district music curricula to reflect DBAE interests in content equity: musical performance (production), aesthetics, criticism, and history (i.e., Indiana and Wisconsin). Thus, music educators may uncritically mimic the contemporary discourse and practices of another discipline's reform efforts without paying attention to the absence or presence of debates about the reform within that discipline (Hamblen, 1985; Jackson, 1987).

3. Research in cognitive psychology--particularly that which relates to children's aesthetic responses to adult art forms and their development in production skills (drawing) and metaphorical thinking--has been conducted in nonschool settings and is now being applied to educational settings (i.e., Harvard's Project Zero, discussed in Ives, 1984; Perkins & Gardner, 1974). Some of the current efforts fuse decontextualized research in cognition or human development with DBAE interests (i.e., introducing student portfolios coupled primarily with production or attention to adult artists' expertise, with only marginal attention to aesthetics, criticism, or history). Application of research in cognition to educational settings could be problematic on several accounts because the research is so decontextualized (Boyer, 1989; Rush & Lovanc-Kerr, 1982). For example, universal, pansocial, objectivist, or developmental views of the arts (children as miniature artists/musicians, art as an object to be decoded and analyzed, or "fine" art/music of Western civilization) may be proffered over other viable ways of understanding the arts (art as a social/cultural construction or event, political protest or project, commodity, popular culture, personal expression, one of many symbolic artifacts, etc.).

Music education has relied on a narrower research tradition than has visual arts education. For example, other than a tradition of research in child development, art educators have conducted ethnographies, case studies, feminist and neo-Marxist critiques, educational criticisms, and have tried to capture the perceptions and lived experiences of professional artists as well as teachers and students in art classes. Most music educators have ignored these interests and forms of inquiry, conducting little research in classrooms and schools where teaching/learning take place. Most research in music education is positivistic/experimental, decontextualized from the social realities of schools and teaching/learning, focused on testing students' low-level skills such as pitch discrimination, and pays little attention to the complex features of musical understanding or the larger sociocultural context of music (Serafine, 1986). Little of this research is applied to school curricula or pedagogy. Music educators have been inclined to adopt pedagogical methods from all over the world (Suzuki, Orff, Kodaly), mixing these diverse "theories" into a hodgepodge of curriculum materials and instructional strategies as though universal transfer across cultures and the fundamental differences among these methods for teaching/learning music were unproblematic. This leaves one perplexed with respect to finding a coherent or well-defined theoretical framework in most curriculum materials in music.

In the context of school accountability, cognition and information processing in psychology, tension and debate within the arts disciplines, and arts educators trying once again to legitimize the arts in the school curriculum in conservative times, there has been a significant decline in interest on the part of arts educators and researchers in creativity, personal expression, imagination, and the social features of the arts. Nevertheless, art and music educators create and publish textbooks which then may be used by classroom teachers who may know little about art and music. Marginalizing aesthetic ways of knowing permeates all levels of schooling, particularly in teacher education. In sum, few in-depth, critical analyses of curriculum materials in art and music are evident in the literature, except for the work of Efland (1987, 1990) and Hamblen (1986) in visual arts and a few anomalous dissertations and case studies of practice in music education (Bressler, 1989).

Objectives of the Study

This study draws from a comprehensive literature review of art and music education (May, 1989) and an extensive study of contemporary elementary curriculum materials in the arts focused on how well these materials may promote students' understanding of subject matter beyond low-level facts, production, and performance (May, in press-b; in press-c). These larger studies represent only two of several subject-area studies in a five-year research program of the Center for the Learning and Teaching of Elementary Subjects, Institute for Research on Teaching, which focuses on teaching for understanding and critical thinking at the elementary level.

In this study, we analyzed and critiqued two elementary textbook series likely to be used by teachers: World of Music published by Silver Burdett & Ginn in 1988 and Discover Art published by Davis Publications in 1985. The analysis reported here focuses primarily on the ideological dimensions of content, context, and culture presented in these texts and is organized around the following major questions:

1. How are art and music as subjects/disciplines represented to teachers and students in these materials? What can one infer about what it means to understand art and music or engage in artistic/musical activities if these texts are used primarily as expository, authoritative resources with little modification by the teacher?

2. What kind of classroom discourse and social relations are apt to occur if teachers use the texts uncritically or do not know how to extend students' questions and responses beyond recommendations made in the text? What kind of social relations in the classroom might be emphasized as a result of the lesson-plan formats and discursive features, structure, and style of the texts?

3. What views of society and cultures are presented (i.e., ethnicity, gender, social role) in terms of art and music as human activities and constructions? Who is said to participate in what kinds of art and music activities, for what reasons, and how is this viewpoint forwarded in the texts by inclusion, emphasis, or omission?

The questions, data collection, and analysis were guided by two related theoretical frameworks: the social construction of school knowledge and teacher-student mediation of texts.

Theoretical Framework

While trying to avoid determinism or economic reductionism, there are persuasive analyses of discursive practices which demonstrate connections between schooling and its structures, processes, and artifacts (textbooks) and the economic, cultural, and political power of the larger society. However, our questions also acknowledge that teachers and students are mediators of received texts as well as "living texts" who bring individual biographies and experiences to bear on intended, written curricula.

The first theoretical framework useful for evaluating and critiquing curriculum materials is derived from a critical sociological perspective (Anyon, 1981; Apple, 1986; Taxel, 1988; Wexler, 1982; Whatley, 1988). The printed text, like other cultural products and artifacts, results from complex interactions mediated by larger economic and social structures than the classroom or school. Texts can guide or constrain the construction of meaning, and often this construction reflects the interests of a dominant group, class, gender, or culture in society. While it is naive to attribute a single meaning to an image, song, or text, it is possible to speak of predictable ways in which texts and images may be read based on dominant structures and meanings in our culture. Another view within this critical genre analyzes the linguistic, rhetorical, and graphic features of school texts themselves as authoritative (Anderson, 1981; Olson, 1980; Woodward, 1987a; 1987b), or situates this critique of authority of the text more broadly in the institutional context of school and the power that precedes language (Luke, de Castell, & Luke, 1983).

The second theoretical perspective guiding this analysis is that of active mediation: teachers and students as mediators of texts and teacher-as-text (Aitken, 1988; Alvermann, 1989). For example, one can view the text as a participant in instruction rather than authoritative object (Bernhardt, 1987), a view which acknowledges student interpretation as interactive and polyvocal rather than passive and univocal. Students are not passive recipients of others' texts; they impose their own meanings on texts out of their past experiences. We can view teachers as primary mediators and arbiters of subject matter and school texts because of their authority in the classroom and proclivity to actively select, emphasize,

and/or omit content in texts to accommodate their own interests and perceived needs of their learners (Freeman & Porter, 1988).

We can view the subject and teacher as determinants of what is taught and selectively used with respect to textbooks and pedagogy (Stodolsky, 1988). For example, how teachers view a subject and its modes of inquiry can determine what content and activities are emphasized in the curriculum. Much of this depends on teachers' academic preparation, personal experience in making sense of the subject as learners themselves, and pedagogical content knowledge or representational repertoire (Wilson & Wineburg, 1988). Making sense of texts is a reflexive and problematic endeavor for all readers, whether the readers are teachers, students, or researchers. The "text" extends beyond the seemingly finite boundaries of print, whether one analyzes texts from the perspectives of sociology of school knowledge or mediation. Both views suggest that knowledge is socially constituted, constructed, and produced. And both acknowledge--to varying degrees--how and why particular ways of knowing may get mutually produced and reproduced.

Whether materials are used by classroom teachers or specialists, we believe that curriculum is more than the materials used. Curriculum is what students have an opportunity to learn (and not). These opportunities--and the nature, number, and quality of these encounters--are created by teachers and their disciplinary knowledge; pedagogical knowledge and skills; dispositions toward art, music, and youngsters; and their selection and organization of content, materials, and experiences in the sociopolitical context of schools. Also, we acknowledge that teachers make curricular decisions on long and short-term bases, believing they are responsive to the needs and interests of their particular students in a particular context. Thus, we are apt to see differences in how individual teachers interpret, adapt, or use identical curriculum materials across classrooms and school contexts. We do not view teachers as technicians who must faithfully implement others' conceptions of subject matter and pedagogy. However, materials need to be conceived and designed by authors in such a way that teachers can make more informed decisions about adopting, modifying, supplementing, or rejecting these materials, particularly when elementary teachers may understand less about art or music than other subject areas.

Methods

A literature review (May, 1989) was conducted in both art and music education to understand the discourse and practices in these fields, their espoused goals and how these have evolved over time, exemplary curriculum materials and reforms over time, and underpinning, aesthetic theoretical orientations reflected in disciplinary discourse and materials in the arts: objectivist, pragmatic, expressive, and mimetic (Efland, 1983). Readability formulas and content analysis hardly can address the above questions with adequacy, although patterns and themes can be derived from noting the frequency and saliency of particular topics, activities, evaluation tools, and the nature of these--as well as omissions.

The selection of curriculum materials was based upon the most widely adopted, current textbook series in a given subject area. This was more easily determined in music than in art because traditionally, art rarely has used textbooks at the elementary level. However, given the DBAE initiative and its affiliation by author and partial funding, we selected Discover Art as a textbook series that may be used more widely in the future--if not by students, by classroom teachers and art specialists as a planning resource. We selected World of Music as a commonly used textbook series in music because of its large market share in U.S. textbook publishing.

An extensive set of framing questions was developed and used by project researchers to analyze commonly used and distinctive curriculum materials within and across all the subject areas addressed in the Elementary Subjects Center research agenda. (See Appendix.) These questions reflect the Center's primary interest in how materials may help or hinder students' understanding of subject matter, with few questions reflecting the ideological interests of the study reported here.

This analysis draws from the above questions, attending primarily to how art and music as disciplines or ways of knowing were represented in the texts, what kinds of art/music forms were selected and emphasized, implied classroom discourse and likely social relations that would be fostered in the classroom by using these materials and the recommended lesson structure, and views of these disciplines in a larger social context--or equity and power in terms of social relations and culture(s) proffered in the materials. We analyzed not only the goals, objectives, scope and sequence,

content of the materials, and how these were articulated, but also the illustrations, structure and form of the units/lessons, activities students would engage in, and desired outcomes/products proposed by the texts. We analyzed the supplementary materials (recordings, activity booklets, tests, etc.) and recommended curriculum correlations or extensions beyond the basic lesson plans.

While this sort of extensive analysis is warranted for an adequate critique of any subject-area textbook series, it is crucial for elementary art and music textbooks where very little written text may be presented in the student editions. For example, in World of Music, the bulk of the student text is songs; in Discover Art, the bulk is visual material or reproductions of artworks. Neither presents much information through expository or narrative text for students to read and discuss. (See sample lesson in Figure 1.) Much of the information, questions, and activities which students would encounter, then, would be explained in the teacher's edition and presented by the teacher. Thus, the position of teacher-as-mediator or textual authority is a powerful one in both of these series.

Having the same set of questions in hand, we went our separate ways for several weeks in analyzing the textbooks, Grades 1-6. In the beginning, we worked reflexively through the entire series, looking back and forth at the authors' claims, goals and objectives, and the concepts and content presented in the lessons. We then analyzed Grades 2 and 5 in detail with an interest in examining differences between primary and upper level texts. We engaged in extensive concept mapping, tracing goals, objectives, content, activities, and what would be evaluated. Periodically, we met to compare our individual analyses and emergent patterns and themes in the whole-series analysis and microanalysis of Grades 2 and 5.

Patterns and themes were developed from frequency counts, conceptual mapping and analyses, and charting particular dimensions of the texts that were emphasized, underrepresented, or omitted in light of the authors' claims about the series, their goals, and our questions. Content selections and illustrations were analyzed in terms of their clarification of subject-matter concepts and representation by cultural origin, gender, and ethnicity. Finally, using the interests of DBAE (equitable attention to production, aesthetics, history, and criticism) and the espoused goals of both national arts organizations to foster understanding of art and music

Preparation

- clay: oil- or water-based, about ½ lb. per child
- cardboard, about 6" × 6" (15cm × 15cm), 1 piece per child
- small tools (pencils, paper clips and so on)
- smocks
- newspapers or mats for clay work (see note)
- damp paper towels
- display area for clay work
- Place in a warm area before lesson. Recommended for all lessons except where ceramic clay is noted.

Note: Establish a procedure for distributing clay. Bulky clay can be cut with a thin wire. Grasp both ends of the wire and press down through the clay. If you use water-based clay, protect desks with removable cloth or burlap mats; for oil based clay, try heavy plastic.

Objectives

- Vocabulary: sculpture, clay, forms
- Students will:
  a) learn that a sculpture can be viewed from many angles
  b) understand that a clay sculpture can be made by joining several forms
  c) create a clay sculpture of an animal

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Sculpture
Making Clay Sculpture

Artists use clay to make sculpture.

You can learn to make a clay sculpture.

An artist in China made this clay sculpture.

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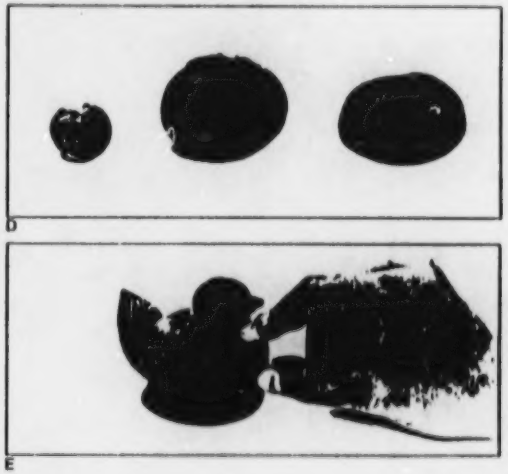
Make some big forms with clay.

Put the big forms together carefully.

Use clay to make a bird or an animal.



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Extensions

See Lesson 20

Exploration

about 3 minutes

1. Explain that students will be making a clay sculpture. Define *clay* as a kind of earth that can be used to create sculptures. Hold up some clay. Demonstrate how it can be used. Discuss the students' prior experience with modeling clay or related materials.
2. Read the text on the left page and focus on the *Horse* (C). Define *sculpture* as a form that can be viewed from many angles: top, sides, front and back. Explain that this photograph shows one view of the sculpture.
3. Explain that forms (A) may be joined together to make a sculpture (B). Ask students to point to forms in A that are similar to the forms in the sculpture shown in picture C.
4. Refer to picture D. Ask students to name the forms: sphere or ball, oval or egg-like form, slab or thick pancake. Ask students to name other forms they could make: coil, a cube or box-like form, etc. Show students how D and E are related. Help students notice the sphere, oval and slab in the bird (E).
5. Focus on E. Demonstrate how to press clay forms together to make a solid sculpture with strong, stable joints. (Make x marks with your fingers or a small tool. This pulls the clay together.)

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Activity

about 20 minutes

1. Distribute the materials. Explain that students can choose an animal to make from clay — a pet, a zoo or farm animal, or an imaginary animal. List suggestions on the chalkboard.
2. Offer guidance as needed. Encourage students to begin with several large forms, but do not require them to use this approach. Allow students to use any method that produces a stable, solid form.
3. When the sculptures are nearly complete, have students look at them from many angles — top, both sides, front and back. Urge them to smooth out any lumps or bumps.

Cleanup

about 3 minutes

1. Save the artwork for Lesson 20. After the evaluation, collect the work and place it on a shelf.
2. Establish a definite procedure for the cleanup. Have the students: Clean excess clay from tools. Press usable pieces of clay together and return it. Check the floor. Place any trash inside folded newspaper. Put the smocks away.
3. Students should wash hands with soap and water after they use clay. The oil (or clay dyes) can stain papers and books.

Evaluation

about 4 minutes

1. Have students walk around the room and view all sculptures.
2. Refer to objectives a–c to review key points in the lesson and evaluate results.

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Figure 1. Sample lesson from teacher's edition of *Discover Art* (Chapman, Grade 1, pp. 42-43).

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beyond production and performance, we interpreted our findings in light of these goals and the ways in which youngsters might develop such understanding by using these particular materials with little teacher modification.

Discover Art

Discover Art is a Grades 1-6 textbook series written by Laura Chapman (1985). This series has clearly stated goals and objectives in the introduction of the teacher edition which address three primary content areas: creating art (art production), looking at art (criticism, aesthetics, and history), and living with art (art in daily life). This series primarily promotes a subject-centered, objective aesthetic orientation to art knowledge (Efland, 1983, 1987, 1990). As such, art objects are perceived as forms to be studied and analyzed in terms of their internal design elements and formal properties. Chapman states in the preface, "Art education is primarily concerned with visual experiences, messages, communicated by visual elements such as lines, colors, shapes, textures and the like. Students need systematic instruction in order to perceive, create and appreciate the visual arts" (p. iii).

The author includes a scope and sequence chart, stating that the lessons should be used sequentially. At each grade level, the text begins with 8-10 lessons on basic art concepts and skills that students will use in the remainder of the lessons. Chapman claims that these introductory lessons are varied at each grade level to avoid repetition, expand student understanding, and apply the "basics" in new ways. However, we noted much vertical redundancy, with some of the exact same lessons, questions, visual examples, and product outcomes used in as many as all six grade levels (i.e., architecture or constructing with cardboard). The author claims that selected concepts and skills from the first half of the year are reintroduced "in a new context" during the second half. Concepts and skills supposedly are "mastered" and applied in a variety of ways. However, we noted that most lessons are presented as weekly isolated encounters, with little carryover or development week to week or across the year in projects or coherent units.

There are few guidelines about how to document and report student learning/mastery, except that "grades should be avoided." There are only

two "tests" per grade level--one at midterm and one at the end of the year. One kind of test requires low-level visual discrimination and recall of art elements and procedures related to manipulating media. (See Figure 2.) These questions do not link well to the bigger ideas and understandings presented in the goals and objectives of the series. However, another activity around midyear, consistent throughout the grade levels, asks students to identify their favorite art and/or lessons to date and to discuss their choices with each other.

"Systematic instruction" in the visual elements is organized around three themes. Of the themes, "Creating Art" is the most prevalent with 98% of the lessons having students engage in art production. Each of the lessons also engages students in "Looking at Art" and often calls for an aesthetic and/or critical response. However, these responses are teacher-initiated and directed with apparent "right" responses identified for most of the questions. The third theme, "Living with Art," occurs as a main focus in only 25% of the lessons. This theme is limited to crafts, folk arts, architecture, and the utilitarian design of objects in everyday life. The rhetoric of the text and scope and sequence chart suggests that the three themes will be treated equitably throughout the series, but we see from the above analysis that the series is primarily production-focused. The author puts a disclaimer on content separation and glosses this inequity by stating that the three themes are "interrelated."

In the goals related to "Creating Art," students are to (a) understand and experiment with various sources of inspiration for creative work; (b) develop ideas using visual thinking, creative problem solving, and an understanding of design elements and principles; (c) use media to understand the importance of selecting, controlling, and experimenting with materials, tools, and processes; and (d) create two- and three-dimensional forms, understanding that art has personal meaning to the creator.

Through repeated lessons, students could learn that "inspiration" comes from observations of nature, the constructed environment, and using one's imagination. However, students might learn to rely on the teacher's or text's interpretation of inspiration, imagination, and experimentation and not their own. The inspiration for students' artwork is predetermined by the text/lesson, subject matter, and elements of design

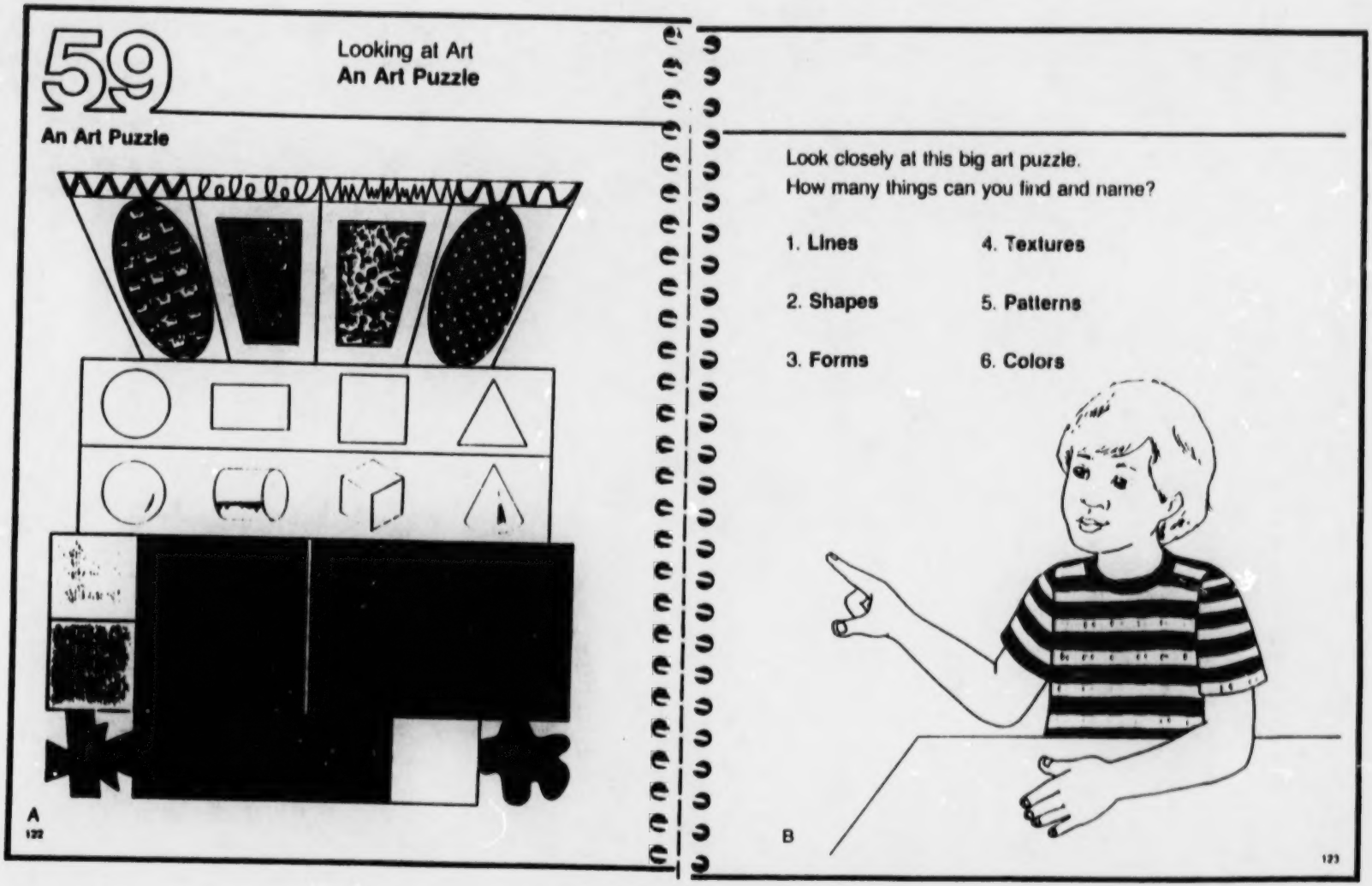

Figure 2. Sample test from *Discover Art* (Chapman, Grade 2, pp. 122-123).

stressed. Experimentation is predetermined and teacher-directed, that is, what ideas and media will be used, how these are to be manipulated, and toward predefined, specific ends. For example, in "Drawing: Many Kinds of Lines" (Grade 2, pp. 8-9), the objectives of the lesson include instruction in art vocabulary dealing with types of lines, noting differences in lines in nature and in the constructed environment, and creating a drawing of a tree based on recall and imagination. (See Figure 3.)

Black and white photographs of a radio tower (constructed environment), a tree (nature), and two abstract paintings of lines appear in Figure 3. Students are to identify and locate different types of lines in the pictures. They are instructed to draw a tree from memory (inspiration from nature) and use a variety of lines (experimentation). The type of thinking which the text requires of students, however, is literal and mimetic. The teacher is directed to encourage student "experimentation" by saying, "Show how thick branches slant or curve out from the trunk. Draw thinner diagonal lines to show delicate branches growing from thicker ones" (Grade 2, p. 9). This lesson typifies the series' tendency to identify the teacher/text as the primary authority and locus of art knowledge. Fostering student imagination and experimentation is limited.

During the discussion portion of the lesson, the teacher transmits key ideas to the whole class, calling on a few students to respond. For example, the teacher is directed to "Ask the children to describe how the artist might have used her crayon to create the lines. (Press hard for dark lines)" (Grade 2, p. 8). Thus, the primary format for classroom discourse is whole-group recitation. The text provides the desired "right" response in the teacher's edition. Clarification and justification of ideas, critical and reflective thinking, and creative problem solving are promoted in the introductory rhetoric of the series but are limited in the actual lessons. Students most often are told what to see, what to make, how to make it, and how to respond.

Art production focused primarily on design elements is pronounced in Discover Art. Understanding that "art has personal meaning to the creator" seldom appears in the objectives for individual lessons. In some lessons, students are asked to describe the idea or mood represented in the texts' illustrations and reproductions. If this task is stretched far enough, it could involve students in inferring what personal meaning the artwork

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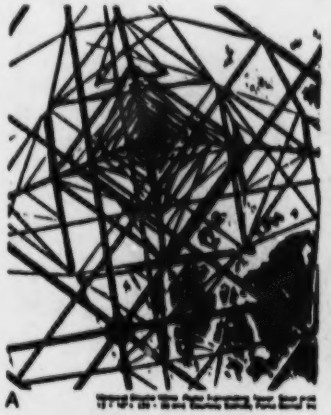
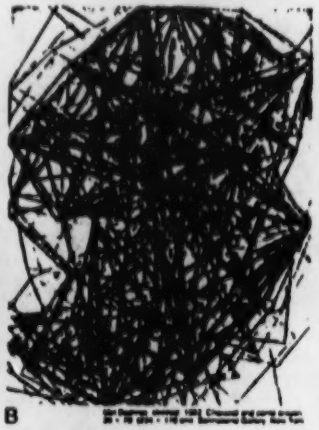
Drawing
Many Kinds of Lines



A

People built this big tower.
Look for diagonal lines.
Diagonal lines lean to one side.
Are these lines straight?
Are these lines curved?



B

An artist drew this.
Find the diagonal lines.
Find thick and thin lines.

C

Look for lines in this tree.
Look for other lines in nature.

Draw a picture with lines.
Draw many kinds of lines.

D

An artist drew this.
She drew many kinds of lines.

Figure 3. Line/tree lesson from *Discover Art* (Chapman, Grade 2, pp. 8-9).

had for its creator. In addition, students often are asked to create artwork that expresses an idea or mood, which may imply one is fostering the construction of personal meaning. For example, in "Living with Art: Paintings About the Weather" (Grade 3, pp. 50-51), students are asked to interpret the mood that the artists have created in their paintings about the weather. Next, students are asked to paint a weather picture depicting a particular mood. The evaluation segment of the lesson directs the teacher to hold up some of the students' paintings and "discuss the use of lines, colors, and shapes to show the weather." The focus of the lesson remains on design elements rather than the personal meaning(s) the paintings had for students.

The question of <u>how</u> art is created is emphasized in the series. The question of <u>why</u> people create art often is vague. According to the text, people create art for utilitarian reasons such as stamps and greeting cards (Grade 2, lessons 34-35), "traditional" art such as fiber arts, crafts, and decoration (Grade 3, lesson 26; Grade 4, lesson 24), and for commercial product design (Grades 3 and 5, lessons 35-36). The cultural context in which people create art is addressed occasionally, such as the lessons on masks (Grades 1, 2, 4, 5, lesson 13). The masks discussed are made by Africans and Native Americans. The Grade 2 text instructs the teacher to "explain that people in many lands have made masks from natural materials.... [This African] mask was made by people who believed a mask can bring good luck, keep bad things from happening, or help sick people" (p. 30).

This lesson typifies the series' treatment of non-Western culture. Non-Western art objects often are viewed through utilitarian uses/beliefs held by "primitive" people rather than for their communicative or expressive qualities. For example, the lesson above (occurring near Halloween) begins with a discussion about reasons why people might wear masks in a modern American context: "fun, disguise, protection" such as "fire fighters, hospital masks." The follow-up lesson presents another African mask with the same explanation as before, however, focusing on its design elements. The assumption is that the Songye and Kabanda peoples of Africa create masks for identical reasons and that they never create masks for fun, disguise, or occupations. This suggests that modern people (like ourselves) do not create myths or live by these, even with the

lesson's explicit association with Halloween. Modern Western civilization makes masks out of human-made materials and uses these in non-art occupations and for fun. Apparently, holidays have little to do with the myths and legends we hold. Although one of the objectives is to understand that masks can be created from a variety of "natural" materials, students will use "unnatural" materials such as paper grocery bags and construction paper to make their masks.

In "Looking at Art" students are to learn to perceive and respond to works of art, and how and why other people respond to works of art. For example, students are to perceive and describe artwork, their own art, and aspects of the visual environment which can be "perceived from the standpoint of art." They also are to interpret and judge works of art by understanding and using appropriate criteria and respecting informed opinions which differ from their own. Aesthetics seems to be defined by the series as perceiving and appreciating artworks, which does not accommodate personal, emotional, vernacular, or negative response very well. The definition of art criticism pronounced in this series refers to using appropriate vocabulary and criteria in order to describe, analyze, and interpret artworks. The "appropriate" vocabulary and criteria are not made explicit in the text except by vocabulary words for each lesson. Thus, academic language and a prescribed sequence of attending to works are proffered over more natural or intuitive ways of looking at art, responding to it, and talking about it. Students have few opportunities to express personal opinions or discuss these in any detail or depth.

There is little controversy or debate encouraged by multiple student interpretations. The "other informed opinions" concerning aesthetics and art criticism are derived primarily from the text/teacher. For example, in "Visual Rhythms: Drawing" (Grade 5, pp. 80-81), students are asked to note the specific design elements the artist used to create visual rhythms in two paintings. Students use "appropriate" vocabulary to analyze the pictures in terms of their visual rhythms, but the desired right answer is stated in the text. The text asks the students, "What ideas or feelings do the curved rhythms help to express?" The teacher is told to "stress that visual rhythms created with straight, angular lines and shapes help to capture the idea that people live in a harsh environment." Other opinions and

interpretations of straight, angular lines are possible, but few are solicited or elicited by the text.

During the evaluation segment of a lesson, students are given a limited opportunity to critique their own artwork and that of their peers. Frequently, the text instructs the teacher to "call on several students to hold up their work. Discuss the overall theme, ideas or mood" (Grade 5, p. 81). Again, the discourse takes place between a few students and the teacher rather than students discussing their art with each other or all students getting to participate in this discourse. It is the exception rather than the rule that students are encouraged to discuss their ideas with each other, such as the teacher is directed to do in the following lesson: "Ask the students to discuss their sketches with another student to see if there is agreement about which of their sketches is more effective" (Grade 5, p. 15). Students rarely get to apply their understanding of criticism by actually engaging in criticism or critical talk. Critique is policed by the text and teacher, geared toward "looking for the positive" and the use of design elements, perhaps diffusing any potential negative opinions or disagreements among students' interpretations.

The processes of creating and thinking about art are viewed by Chapman primarily as an independent, individual endeavor. This perspective neglects to consider that knowledge, learning, and art, or any other subject or human activity is intrinsically social or collaborative, or made possible as a result of our encounters in a social world (Vygotsky, 1978). In this series, the artist is depicted as an isolated element without social influence, context, or a network of relations, much like the elements of design are isolated and stressed when examining art objects.

Discover Art is beautifully illustrated with photographs and color reproductions of artworks. A cursory look at the series gives the impression that a wide selection of historical and modern artworks from a variety of cultures is used. Actually, 91% of the drawings and paintings and 70% of the sculptures and three-dimensional artworks can be classified as Western art. Art from non-Western cultures is not proportionately represented in the series. Abstract and modern artworks are included, but works containing provocative content or subject matter are avoided. When abstract or nonobjective works are presented, how they are to be understood or appreciated as art is never made problematic for students. Questions of

"what" or "when is art," or what is "beautiful" or "disturbing" are never entertained critically. Thus, some of the most penetrating and provocative questions about art and its significance are ignored in the series.

The largest concentration of art history occurs in Grade 5 (North American art from the colonial period to the present) and Grade 6 (world art from prehistorical times to present). Only a sparse explanation of the historical and cultural contexts in which the artworks were created is given in the text. For example, "Judith Leyster created this painting of a jester. A jester is a kind of clown" (Grade 6, p. 89). The text mainly focuses on the design elements apparent in the artwork rather than on what the object might communicate to the viewer or the culture/time in which the work and artist are situated. Secondly, it is obvious that there has been some attempt by Chapman (or the editor/publisher) to parallel art history with the familiar "expanding horizons" organization of content presented in elementary social studies textbooks. This may be a misguided way to organize historical content by grade level in the first place, much less to try to calibrate superficial and "factual" social studies topics uncritically with art.

The author's goals for "Living with Art" suggest that students should learn about the role of art in everyday life, and how and why people bring artistry into their lives. For example, students are to (a) perceive and appreciate forms of beauty in the natural world and in the environment constructed by people; (b) learn about opportunities in art, community resources, careers in art, and roles in art for those who do not wish to become artists; and (c) learn about art in everyday life, appreciating the variety of art forms (past and present) that people have created to enrich their lives.

According to the text, living with art is limited primarily to the uses of art in everyday existence more so than to art representing a form of communication about or expression of contemporary life itself. The lessons focus on graphics used in product design (Grades 1-5, lessons 35-36; Grade 6, lessons 32-33); architecture (Grades 1-5, lesson 29; Grade 6, lesson 30); and folk art (Grade 1, lesson 25; Grade 4, lesson 24; and Grades 3, 5, & 6, lesson 23). Students occasionally are asked questions about why they think product designs may have changed (Grade 5, lesson 36) or <u>why</u> people create traditional art for holidays (Grade 4, lesson 24). But, reasons for <u>why</u>

people bring artistry into their lives more often are ignored than stated directly or discussed critically with students.

What about art is "beautiful"? Frequently, the teacher is instructed to help students "see and appreciate" the beauty in artworks, nature, and the constructed environment. For example, "Students will appreciate the beauty of neutral colors.... Stress the beauty and subtle differences in all colors" (Grade 5, pp. 16-17). Or, "Students will appreciate that beauty can be seen in nature and the constructed environment....Help the students to identify part of the photograph which they find beautiful" (Grade 2, pp. 119-117). In both these examples and elsewhere in the series, students seldom are asked to contemplate what they perceive to be ugly in artworks, nature, or the constructed environment. Is what constitutes art only the beautiful and lovely, or can art depict the unsightly and disturbing? Whose definition of beauty should we use? Implicitly, students are absorbed into the unproblematic view of artworks and beauty promoted by the author and her circular reasoning. This reasoning might translate something like this: All the artworks presented in the text can be judged as beautiful because all art is made by artists. Artists look for beauty in the natural and constructed environment and then incorporate this beauty into their work. Thus, when we look at artworks, we look for beauty because beauty resides in these works and is inherent in all art. Beauty rarely is deemed as socially, culturally, or historically bound...or contextually defined.

Photographs of a variety of artists at work are shown throughout the series. These include painters, sculptors, graphic and product designers, weavers, potters, printers, photographers, and architects. About 73% of the artists pictured are Caucasian, with about 27% representative of other racial and ethnic backgrounds. On the whole, gender is integrated well and treated equitably in the language of the text and illustrations. However, illustrations of students at work on a task depict more girls than boys, and more Caucasian students than students of color. Seldom are there references to roles in art for those who do not wish to become artists. This lack of attention to diverse social roles and relations in the lifeworld of the arts highlights the production focus of the series (i.e., little attention to historian, critic, biographer, aesthetician, museum docent, museum goer, home decorator, manager, gallery owner, collector, teacher, therapist, etc.).

The final lesson of each grade level is entitled "Living with Art: Art for the Summer," drawing students' attention to art resources in the community such as museums and summer art classes. Occasionally, art shows, museums, and community activities are mentioned in the "extension" portion of a lesson. Overall, "Living with Art" is not presented by the text as a way of life, a lived process, or as an integral part of a community, but as a commodity. As Apple (1985) states, if we consider culture a commodity [as opposed to a constitutive social process through which we live our daily lives], we "emphasize the products of culture, the very thingness of the commodities we produce and consume" (p. 147). Hence, if art is considered a commodity, the art products and how they are made or used are emphasized.

In summary, Discover Art is a product-focused series despite its inclusion of more encompassing objectives related to the sociocultural context of art, aesthetics, and criticism. It forwards a "universal" view of art, despite graphic attention to art produced in different cultures. Making art is presented as relatively unproblematic and straightforward. There is much emphasis on perceiving art objects as forms to be analyzed by their elements of design (objective aesthetic orientation), much like decoding or phonics could be viewed narrowly by some persons as "reading." Few contemporary art curricula at the elementary level include artworks from popular culture, mass media, or contemporary life. However, Discover Art does help youngsters see art in a modern technological society, albeit uncritically.

The myth that art means independently making a product with little social influence or context is perpetuated in Discover Art despite attention to artworks across time, cultures, and in different social contexts, and the fact that these art lessons occur in the whole-group context of a classroom. As textbooks series go in general, and in terms of what an art series might look like in particular, this series nevertheless is a better instructional alternative than making 30 clown faces or pumpkins just alike. The lesson format is well-designed, has clarity, is "teacher-friendly" (Anderson, 1983; Dreher & Singer, 1989), and incorporates potential springboards for rich discourse, reflection, and evaluation--of students' own work and that of others--should an astute teacher know how to go beyond the text's literal

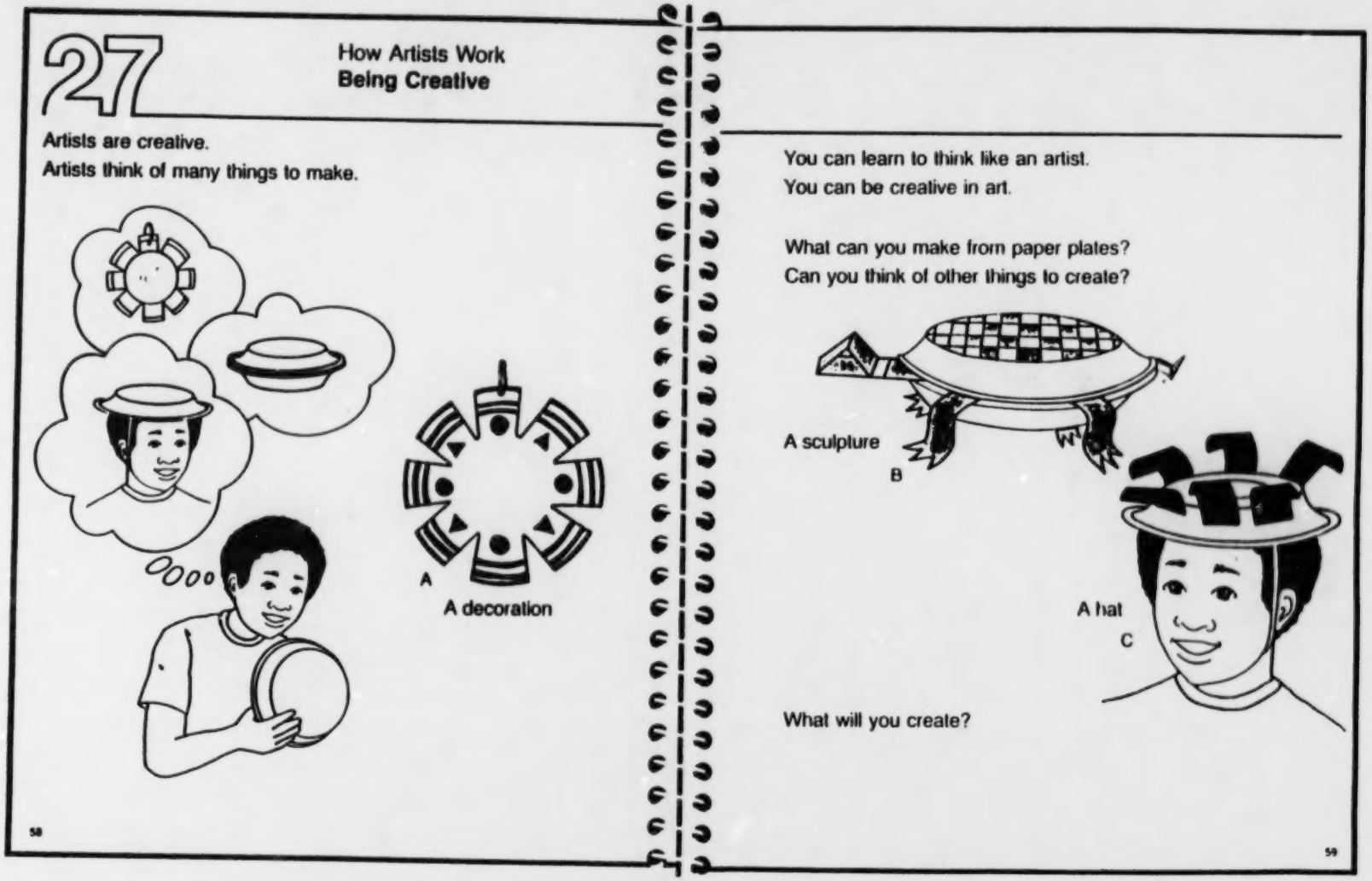


Figure 4. Depiction of a minority student in *Discover Art*. (Chapman, Grade 1, pp. 58-59).

questions, assumptions, and omissions and expand content, discourse, and students' creative and critical efforts.

Whatever one may wish to say about the selection of artworks in Discover Art, we found the way in which these were organized and presented within lessons a particular strength of the series. Two or more selections were presented in most lessons for students to compare and contrast. Even though the emphasis of analysis often was on comparing design elements, the analysis relied on several interesting dimensions: photography-art, time period-style, culture-style, subject matter/selected elements-mood, and so forth. Also, photographs of students' finished work sometimes were included in these examples, undercutting the notion that only adults possess expertise and expressive power.

As illustrations go, however, the worst are those demonstrating project ideas and potential student outcomes, particularly when imagination may have been emphasized in the lesson. These illustrations seriously underestimate youngsters' capacities and skills in addressing what could be provocative visual problems and the creation of more diverse and interesting art objects. Some of these graphics are downright comical, and it is unfortunate that some of the most ridiculous sketches depict a minority student. (See Figure 4 of a Grade 1 lesson, p. 59.) Also, many of these "how-to" graphics feature female students more than males.

World of Music

World of Music (Beethoven, Davidson, & Nadon-Gabrion, 1988; Culp, Eisman, & Hoffman, 1988; Palmer, Reilly, & Scott, 1988) is a K-8 textbook series published by Silver Burdett & Ginn. The Grades 1-6 texts have no less than eight primary authors, a theme musical author, a movement author, and a producer of the vocal recordings. Most of the supplemental books for these grade levels (and there are many) are written by still other authors. Thus, we were suspicious in the beginning that the vertical articulation and coherent treatment of musical concepts through the grades might be problematic due to multiple authorship and/or poor editing.

A detailed analysis of the vertical articulation of the series supported the above hypothesis. Not only were the texts uneven by grade level when written by different authors, they were uneven by grade level when written

by the same authors. For example, there is much redundancy in concepts covered between Grades 2 and 3 (except for concepts related to "harmony" and "form"), and these levels were written by different authors. There is redundancy in concepts between Grades 4 and 5, and these levels were written by the same authors. Also, students had no preparation in Grade 4 for concepts pertaining to "mode," suddenly presented in Grade 5. This unevenness was true also of the supplemental materials, some booklets of which were identical--word for word--between two grade levels (Curriculum Correlations booklet, Language Arts category related to critical thinking: The suggested language arts correlations from Grades 2 and 3 are identical, as they are identical across Grades 4 and 5).

We had difficulty locating the goals of the series, as these were never explicitly stated in nearly 30 introductory pages of the teacher's edition. World of Music incorporates some excellent musical material (mostly traditional folk songs), but the series as a whole is a conceptual and organizational quagmire in terms of developing students' understanding or appreciation of music. One might question how the musical content for the series was selected, what criteria were used for this selection, and why the material was organized the way it was. Songs were selected from a nationwide poll of teachers who "named the songs they had used with most success in the classroom." We had difficulty figuring out what the authors meant by "success," the "very best" songs selected from a data base of 7,000 songs, "field-testing" to inform selection, and content "organized for the way you teach." If the authors believe that teachers pick and choose song material from texts randomly and do not teach for understanding, then how they organized the material makes sense. But, such disorganization neither promotes nor ensures any thoughtful development of teachers' or students' understanding of music beyond weekly, disconnected vocal performance (selecting and singing songs).

The content at each grade level is divided into four sections according to what the authors claimed to be the "needs of teachers": (1) "Music for Living" (material related to music in everyday life or social, historical, and cultural ideas and values--primarily a social studies correlation. For example, this material also mimics the "expanding horizons" approach used in most elementary social studies textbooks); (2) "Understanding Music" (a "sequential" presentation of material and activities to help

children develop musical concepts, reading skills, listening skills, and knowledge of musical styles); (3) "Sharing Music" (music written and designed for public performance and short programs--a musical, which also seems to adopt the social studies' "expanding horizons" approach); and (4) "Sing and Celebrate" (holiday and patriotic music, or "songs just for singing").

A major problem with the series is this arbitrary separation of musical literature and content into these four sections, which, we argue, would be difficult to categorize music and musical learning in this way. For example, how can you ignore musical style while singing "This Land Is Your Land"? Since when do patriotic and holiday songs not have a social or historical context or musical elements and concepts (rhythm, melody) embedded in them for potential study? How can the musical literature selected specifically for the development of musical concepts (Section 2) not have social, historical, or aesthetic dimensions? Finally, the primary place where the application of learning is said to occur by the authors is in "Sharing Music" (Section 3, performance of a musical). Again, we must surmise that developing students' understanding of music in this series is not a goal to be taken seriously, no matter what the authors claim.

"Key strands" identified by the authors of World of Music as providing a "structured learning program" are concept development, listening skills, music reading, movement skills, and performance skills. The series includes "Listening Lessons," which the authors claim represent different musical styles, periods, and cultures and provide opportunities for developing "greater music appreciation." The number of these lessons presented suggests that primary-level students cannot handle a listening lesson and that sixth graders can handle twice as many listening "references" as fifth graders. There are few lessons (of all possible lessons per grade level) specifically devoted to listening, even though there is a wealth of excellent, supplemental listening material from which one might draw.

The series contains two kinds of tests: (a) "cognitive tests" which assess students' understanding of key musical concepts and (b) "What do you hear?" tests which evaluate students' listening skills. There are more tests in the "Understanding Music" section (where concept development is said to be emphasized and sequenced) than in the other sections, except for

Grade 6. There are no tests related to the "Sing and Celebrate" section (patriotic and holiday songs). Most of the "cognitive tests" require low-level recall and visual discrimination skills such as matching, identifying, or remembering songs in terms of their title or composer, or definitions. Tasks require circling, matching, filling in blanks, or copying words from word banks. For the most part, student responses are not shared, discussed, or debated, nor are student choices and responses even explored. Musical knowledge, as presented by the tests, is a body of symbols and facts to be memorized and recognized, based upon isolated elements of music.

"What do you hear?" tests rely on auditory stimuli from both familiar and unfamiliar musical selections with paper-and-pencil responses. We suspect that these tests would require more of students than the "cognitive tests" in terms of audiation (auditory memory), abstraction (holding this collection of sounds out of context long enough to transfer sound and apply it to visual images or language on paper), and selecting a correct response. Thus, students would be using, simultaneously, auditory and visual discrimination skills. Even if visual symbols were not used, we suspect that the knowledge and skills required of students here more nearly reflect what musical understanding means in terms of discerning its complex, simultaneous and temporal qualities. The emphasis of "What do you hear?" tests in the "Understanding Music" section reflects an appropriate medium for developing musical understanding (creation and interpretation of sound rather than focusing merely on <u>visual</u> symbols and low-level visual discrimination). Finally, there are hidden assumptions about student development reflected in these tests, with the primary-level grades having fewer auditory tests and more activities that rely on visual discrimination and movement than on listening or audition. We found this odd, given the authors' claim that the series was based on a "sound-to-symbol" approach to music learning. (More about this will follow.)

It seems obvious from the above content selection and organization that developing students' conceptual understanding of music is not a high priority in this series, although the authors claim that there is a strand in the series called "concept development," and one of four sections is devoted entirely to this goal. "Understanding Music," however, is the <u>second</u> section of the text, and it is the only section which the authors claim is sequenced. An analysis of this section and conceptual mapping within and

across grade levels revealed little to no sequencing of concepts. Concepts remained small, isolated, and fragmented around the elements of music (steady beat, pitch) and rarely were they connected or developed into "bigger ideas" to encompass and transcend multiple musical elements (i.e., musical expression: Musical ideas can be varied by changing the rhythm, melody, or key). For example, one would find two lessons on steady beat followed by one on pitch, another on the narrative of the lyrics (not the music), one on accented beats, and so on. These fragmented concepts were not sequenced within Section 2 nor related well across the four sections of the text at any grade level.

Even conscientious teachers who want to teach music for understanding would have a problem using the text as a guide because concepts are converted to a numerical system in the lesson plans and strewn all over the text through cumbersome, cosmetic cross referencing. There is much page flipping required to figure out what you are trying to teach in a given lesson. While a list of objectives and a matrix of concepts are presented in the introduction of each grade-level text, the concepts are not organized in a way to help teachers see how these are related, which categories subsume or depend upon others, or what they should be working toward in the long run. In several instances, the stated objectives and concepts do not even match the actual focus of the lessons. Thus, the authors' or publishers' claims about concept development and sequencing appear to be more cosmetic and rhetorical than substantive.

In World of Music there is a lack of clarity or a well-developed theory about how children learn and understand music, and how they should be taught. We found numerous examples of fallacious reasoning and contradictions--not only in the rhetoric of introductory pages but also in how lessons, content, and activities were structured and presented. For example, the authors claim that music teaching is based on two kinds of interaction: involvement (active response--singing, listening, playing) and study ("procedures"--defining, discriminating, analyzing). Thus, doing and thinking, activity and passivity, are dichotomized in a strange way, and one wonders why the authors define thinking only as "procedural" knowledge.

Music reading skills are said to be based on a sound-to-symbol approach (as in developing language-reading skills), but the reverse often is

presented in lessons and the authors' own recommended sequence for teaching the reading of musical notation. For example, the authors recommend students look at the examples first, feel the rhythm while listening, analyze the melody (look for patterns and direction), take apart longer melodies (read sections) and put together, and then sing (visually follow the written notes). Further, the primary authors of the basic lesson plans do not usually follow the recommended sequence for teaching concepts through movement that the movement author proposed. Finally, while the "key strands" are presented as equally important in the rhetoric of the introductory pages, in no way are they treated equitably throughout the text or series. Performance (singing) is the key strand emphasized in this series. For the most part, music as a discipline or subject means learning discrete elements of music, singing a repertoire of folk songs, and clapping a steady beat.

The classroom discourse fostered in this series is primarily didactic and teacher-focused (i.e., teacher-initiated, directed, and evaluated). Questions require short, one- or two-word responses or movements with desirable "correct" responses. The series' strength is in its Grade 1 lesson introductions where students' prior knowledge/experiences often are explored to orient students to the lessons' content. However, this introductory segment often has more to do with the narrative features of the music (song titles, lyrics, or stories) than with the music. Almost all of the basic lesson plans require whole-group response, and there is little attention to independent or cooperative learning in music in the format of the lesson plans. Thus, in music class students would sing together, clap together, move together, and learn new songs together each week. Sound familiar? There is little student improvisation, composition, or arranging encouraged. Thus, students are apt to figure that music is a repertoire of songs created and handed down by adults to be learned and performed, and they are likely not to encounter or appreciate the problem-finding/solving, creative, or expressive dimensions of composing, arranging, or producing their own music.

Music is most authentically presented in World of Music in terms of the sociocultural and historical context of folk music. Most often, music is presented as narrative (telling stories) or a way in which persons long ago made their lives, work, or circumstances tolerable or enjoyable. There is

much irony in the superficial treatment of this contextual information, however. For example, when spirituals are presented in Grade 3 (Section 1), these are introduced and explained primarily by their musical structure (solo parts, call-response) without any contextual information for teachers or students on African-American culture or spirituals. This is ironic, given Section 1 is supposed to emphasize the sociohistorical context of music. Spirituals are presented as "songs of joy" in the Grade 5 text. Seemingly, African Americans' primary contribution to American music is spirituals and work songs--not ragtime, jazz, or classical music (at least until around Grade 6). Other cultures are interspersed liberally in this collection--until one notes that non-Western cultures are slighted. Hispanic traditions run a close second to Caucasian interests. There is very little content--in concepts or musical literature--from Eastern culture despite significant trends in U.S. immigration patterns from the Far East over the last two decades.

How people engage in musical activities receives more attention in this series than why. The student texts contain little to no informational background on songs compared to the "Special Resources" section of the teacher's edition. Most of the musical material is historical with little attention to contemporary life or potentially controversial social issues presented in/by music. For example, the Grade 3 "Music for Living" section deals with songs about farming, cowboy songs, sea shanties, and "humorous" songs which really are additional, traditional folk songs of long ago (i.e., "Buffalo Gals," "Old Joe Clark"). With respect to Woodie Guthrie's "This Land Is Your Land," the teacher is instructed to tell the students that Guthrie was a folk singer "who made up hundreds of songs about the country he loved." There is little attention to why Guthrie wrote these songs beyond loving his country or how his music differed from folk singers of the same time period or those who immediately followed him, including his own son, Arlo Guthrie. However, sixth graders are introduced to issues related to inequity and oppression, protest music of the 60s, and more attention to popular culture and how music is commercially produced in sound studios and on Broadway.

The recommended subject-area correlations and booklets are not much help in terms of what the basic text already treats poorly. For example, one social studies concept in Grade 2 under "people live in

different places" reads: "The earth is the home to all people. People live in different places on the earth" (Palmer, Reilly, & Scott, 1988, p. 13). The corresponding song listed is "America." The irony in this example is that the student text gives no indication that the earth is the home to all people, but rather that America is "our wonderful home. We are proud of our country. We sing songs that tell of its freedom." In the teacher's edition, the lesson focus is on "singing a patriotic song expressively" (p. 224). The teacher is directed to "display a large map of the United States. Help children locate the place where they live.... Point out that in America, we are free to visit any part of the country that we like."

Females are underrepresented and misrepresented in the song selections in terms of composers, conductors, and lyrical content (i.e., women are most noted for singing lullabies or being the object of men's lyrics). Unfortunately, the only woman represented in the "Career Lessons" of the entire series is in the Grade 3 text (along with her husband), and this text is the only one that presents African Americans in musical careers. Most of the careers presented are of performers--not composers, arrangers, teachers, music librarians, historians, instrument builders/tuners, choral leaders, music industry managers, technicians, and so forth. In sum, the bulk of the musical literature in this series refers to songs of other times and places with little connection to students' contemporary lives and situations. The Grade 6 text is an exception.

Perhaps the authors would claim that cultural diversity has been treated well and fairly in this series due to the song selections representing multiple cultures and ethnic groups. However, Caucasian, male-dominated, Western civilization wins out in this series. One also might question how urban youngsters are to relate to musical literature that primarily features farms, valleys, mountains, and the sea (Grade 2). The illustrations of students in the series are diverse by gender and ethnicity, even incorporating a physically handicapped youngster on occasion. The supplemental booklet related to multicultural extensions, however, has serious problems in terms of knowledge of student development and what they are likely to understand and appreciate by age level.

For example, in the Grade 1 multicultural supplement, the expectation seems to be that students can analyze the musical composition of various countries to understand how and why the countries vary in their

musical styles. This is rather sophisticated for first graders. Information on the "Birch Tree" song from Russia, for example, includes: "The 'Birch Tree' is written in a minor key, yet the story ends happily. The pentatonic melody and the unusual three-measure phrases are indicative of Russian folk music" (Palmer et al., p. 14). We doubt that many classroom teachers could make sense of this statement or transform it effectively for first graders, or that music specialists even would present this information to students at this age. Furthermore, a minor key does not always connote sadness and a major key, happiness. There are no questions or opportunities for students to respond to the social studies information they are given in this correlation. Mostly, students are encouraged to follow the directions about how to sing the song, as in the primary text.

There are few controversial topics presented in this series, little written text provided for students to read, and little critical attention to how contemporary life is relevant or connected to our past and other cultures through music. Vocal performance is promoted over other viable ways of understanding music in social context. World of Music is a collection of American folk songs, patriotic songs, and holiday songs thrown together under the guise of developing students' understanding of music.

Discussion

These two textbook series can be criticized in generic terms (structure, substance, or ideology) on dimensions commonly found in critiques of other subject-area texts. This is because the production and presentation of school subjects through textbooks occurs in a larger, shared, sociopolitical context (Apple, 1985; Wexler, 1982). While there may be differences among disciplinary interests and subject-area texts, the same features and problems across texts is likely because of this larger context. Textbooks are not objective and factual; they are social products representing particular interests. Textbook publishing is big business, and the bottom line is profit. Material that is too different from the norm is not likely to be published for fear it cannot be promoted and sold to the largest market possible. Textbooks are mutually produced and reproduced because of ongoing relations and interactions among institutions and interest groups in sociopolitical and historical context. For example, both of these

series in the arts attempt to mimic and accommodate social studies textbooks' "expanding horizons" organization and themes. Like other textbooks, they appeal to perceived norms in the structuring of lesson plans and popular rhetoric within and across disciplines to make their products as marketable as possible to as wide an audience as possible ("sequential," "critical thinking," "concept development," "subject correlations").

Textbook production in the United States is controlled predominantly by a white male establishment, even though women actually outnumber men in publishing and have moved into editorial positions in recent years. It is still largely men, however, who control the goals and policies of textbook publishing (Apple, 1985) and largely women who teach at the elementary level and are the targeted consumers of commercial curriculum materials (Apple, 1986). Given this larger, sociopolitical context, it is not surprising, then, to see evidence in this study of the following criticisms made of other subject-area textbooks (Tyson-Bernstein, 1987, 1989; Squire, 1988).

Generic Problems of These and Other Textbooks

1. There has been increased neutralization and destruction of point of view in textbooks over time, particularly related to historical content and the political context/dates when textbooks were published (FitzGerald, 1979). For example, both of these series promote white middle-class values and activities and avoid controversy and diverse opinions, while claiming to support multicultural tolerance and diversity to the point of relativisitic oblivion.

2. There has been an increase in attractive, visual illustrations/ graphics and a decrease in written text over the years. For example, Woodward (1987a) criticized the photographs in social studies textbooks as being more cosmetic than instructional, and Tyson-Bernstein (1987) suggested that an excessive amount of space in books is allocated to pictures and graphics, many of which appear to be unrelated to the text. The cosmetic features of textbooks and labor-saving extras (workbooks, test packets, etc.) strongly influence teacher preferences for textbooks and their adoption decisions. Some studies (Houghton & Willows, 1987) suggest that competition in the publishing world determines how many illustrations will be incorporated in a text and where they will be placed. Both textbook

series analyzed here relied heavily on visuals or song material perhaps because these texts represent art (visuals) and music (songs). Such material then must be analyzed as content, just as cosmetic illustration.

3. Contemporary textbooks contain more topics than could be treated respectfully. For example, Tyson-Bernstein (1987) states that the coverage of each topic, even the most important ones, are so superficial that the reader would have to already know a great deal about the subject in order to make sense of the material. Harris's (1985) study of changes in music education reflected in textbooks over the years suggests that interests have slowly proliferated and expanded. Efland (1990) noted a similar expansion of interests in visual arts education and subsequent curriculum materials. Art and music have the same "mentioning" and breadth-over-depth problem identified in other subject-area texts.

4. The writing in textbooks often is wooden and dry with monotonous prose and simple declarative statements. Few adjectives or vignettes enliven the text, and there are few counter examples to round out concepts and ideas (Tyson-Bernstein, 1987). In the art and music series, the writing was particularly dull for the teacher, with little text even written for students. Graves and Slater (1986) demonstrated significant improvement in student understanding of text passages when these were rewritten by linguists, composition specialists, and professional writers from Time-Life. This finding suggests that art and music educators may not always be the best writers of textbooks.

5. Authors often do not provide the reader with a context that would make presented facts and ideas meaningful (Tyson-Bernstein, 1987). This was particularly the case in these two series. Both series promoted isolated, unsequenced elements of design or music as facts to be learned; emphasized (re)production and performance (re-creation); and decontextualized the art objects or musical literature presented, primarily due to how the curriculum was organized, what kinds of concepts and disciplinary understandings were emphasized, and the omission of meaningful contextual information in both the student and teacher editions.

6. Information about minorities and women are tacked on rather conspicuously, rather than being well-integrated into most textbook materials (Tyson-Bernstein, 1987). During the 60s, concern for ethnicity

and the fair depiction of African Americans and Native Americans was followed by analyses of depictions of Hispanic Americans and Asian Americans and the role of females (Squire, 1988). Curry (1982), for example, evaluated five elementary music series to determine the quantity and manner of presentation of African and African-American music. Although Curry found spirituals, blues, jazz tunes, and work songs representing African-American culture, these pieces seldom were identified as such in student texts. Further, songs representing both African and African-American cultures usually did not have annotations or pronunciation cues, nor were they closely tied to childhood experiences. When these annotations appeared, most often they appeared in the teacher's manual only. However, the same information provided for folk songs of other cultures often was found in both the student and teacher editions.

Even a cursory examination of textbooks published recently compared with those published thirty years ago reveals some positive impact of critical studies related to ethnic and gender representation in textbooks, particularly in terms of illustrations or photos. Yet, there is sufficient reason to look critically beyond the obvious (i.e., number of photos and ethnic/gender groups presented in these). Whatley's (1988) study of photographs in college-level sexuality texts demonstrates how racism can be reproduced through the subtle ways in which the most well-intended antiracist message is subverted by the accompanying images presented. Woodward's (1987a) work also suggests that there is more to text illustrations than meets the eye in social portent and message.

Our analysis provides evidence that ethnic/gender "representativeness" is cosmetic in art and music texts, particularly when (a) cultural representation covers the waterfront/globe with little depth or connection; (b) artworks and musical literature are presented as neutral and neutered objects of study; (c) these objects are stripped from their cultural, political, and historical contexts, often in both teacher or student editions; and (d) artistic and musical activities and processes are defined superficially as "doing," glossing over discourse, critique, and the diverse social roles that exist in the construction and reproduction of fields, occupations, social roles, disciplines, and approaches to teaching/learning school subjects. Wexler (1982) reminds us that the form, rhetoric, and symbolic features of

texts can create "an appearance of completeness and...matter-of-factness" (p. 282). Multiple illustrations, indices and cross-references, and the rhetorical claims of authors and publishers contribute to a text acquiring the status of truth and "equal representation," although such truth and representativeness may be unintentionally deceptive.

Specific Problems with *Discover Art* and *World of Music*

Whose content? With respect to the question of content--or how the disciplines or school subjects have been represented, both textbook series foster the view that art and music means making art and performing music by learning the elements of design or music and encountering selective "great works" of adults. Thus, the knowledge students encounter can be viewed as "received." The overemphasis on student production and performance makes the receipt of this knowledge appear unproblematic, value-neutral, and nonreproductive. A production/performance view of the arts is perpetuated, despite the authors' claims that their series do much more.

So little written text in the student editions implies that little needs to be said, read, or discussed with respect to art/music, or that youngsters are not capable of joining in the ongoing conversation. While we might argue that art/music are distinctive areas of study because of their nondiscursive and aesthetic features, this in no way suggests that these fields lack discourse. Secondly, a production/performance emphasis dichotomizes thinking and doing and deemphasizes the discursive features, multiple interests, and intense debates evident within and across fields. Since little to no student writing is required in either textbook series, sense making in the form of written thoughts, questions, dialogue, reflections, autobiography, or critique is disregarded. Finally, the focus on how art/music is made rather than why emphasizes procedural knowledge rather than conceptual understanding or the communicative, social, and cultural dimensions of art/music.

Both textbook series mimic the "expanding horizons" organization of historical and social content evident in most social studies curricula in an apparent attempt to correlate the arts with social studies through the grades. Neither of the series' authors questions this arbitrary content organization in social studies nor the difficulty one would have calibrating

these two subject areas by textbooks, much less across different school contexts with different organizational structures in staffing, scheduling, and curriculum materials. Finally, this approach to content organization seriously underestimates the capacities of students to understand and appreciate their own social situatedness as well as different social/cultural contexts. World of Music is particularly presumptuous in this regard. Most of the recommended subject-area correlations are superficial, artificial, or recreational and do little service to learning in other subjects or in helping students understand provocative connections across disciplines or ways of knowing. Discover Art is more circumspect, parsimonious, and authentic in its suggestions for subject correlations. With its primary focus on art objects and the making of these, little effort is made to integrate art with other subjects, thereby diminishing the risk of denegrating art in the service of making other subjects more palatable or interesting to students.

Both series avoid multiple interpretations, controversy, debate, and the possibility of critical student discussion. Instead, opinion and controversy are glossed with happy talk about art and music or "looking for the positive" and "beautiful" in all works. There is a low tolerance for student improvisation and imagination because mass production and performance with predetermined outcomes are easier to manage and control in the social context of schools than are self-selected projects and small-group activities. Content and procedures are presented matter-of-factly and unproblematically to teachers and students. Both series assume that all students love art and music, particularly because they will be "actively" involved in making art and music. The texts overlook the possibility that some students might enjoy and benefit from other ways of understanding art and music more than traditional production and performance, particularly in the upper grades when many students decide --for whatever reasons research might offer--that they are not "talented" in these areas.

Both series emphasize the elements of design and music without connecting these fragmented concepts to larger networks of ideas or understandings and with little explicit reference to the broad goals/ objectives posited in the introductory sections of the texts and those espoused in the respective disciplinary fields. Both present most lessons as

discrete, isolated events with little connection or sequencing from one lesson to the next, or from one year to the next. Discover Art suggests that evaluation of learning is informal and interpretive and that all students will experience success to some degree. However, it rarely evaluates learning explicitly, and when it does, it emphasizes the elements of design and occasionally tests procedural knowledge about the use of media and tools. World of Music suggests learning can be tested in several ways by paper-and-pencil and listening tests, but it does not seem particularly serious about evaluating what students understand or responding meaningfully to what these evaluations reveal about students' understanding of music. Both series require mostly low-level factual recall and visual/auditory discrimination skills and very little personal reflection, interpretation, synthesis, or evaluation. Neither series helps teachers or students document individual thoughts, skills, or progress over time nor adequately addresses students' likely misunderstandings in art/music.

Like most textbook series, both of these series claim more in their goals and introductory rhetoric than actually is delivered or demonstrated in the text/lessons. Discover Art is better in articulating its goals and objectives than World of Music. The goals, however, are not articulated equitably throughout a grade-level text or the whole series. Both series claim to "sequence" concepts and experiences when little connection or thoughtful sequencing actually exists. Redundancy in the presentation of concepts and activities within and by grade levels is more pronounced in both series than ought be the case. "Multiple applications" need not mean redundancy or inattention to students' prior knowledge and likely experiences. "Application" in these series often is presented as unimaginative reproduction and one-shot encounters with few explicit links made to previous lessons or learning. Learning does not spiral vertically very well, except by technique and skill. Likely "multiple applications" in World of Music are patriotic and Western holiday songs. In Discover Art, these are expressing the elements of design in two-dimensional art forms more than three-dimensional ones.

Whose context? In terms of the social context and relations proffered in these series for the classroom, teaching/learning is didactic with the teacher and/or text as primary authority. Lessons are delivered in a predictable, step-by-step manner for whole-group presentation with the

primary focus of almost all lessons on the (re)production of art or music. Music is presented as whole-group performance, while art is presented as an independent, decontextualized activity (even though lessons are presented to whole groups). Since there is little written text in the student editions of either series, the role of the teacher as authority and mediator of subject-matter knowledge is pronounced. The teacher/text controls the content, questions, and student responses, and the students have little grist to use from their own texts beyond pictures and songs.

The lesson structure of World of Music is "Hunterized" with appropriate rhetoric to match "effective teaching" research derived from interests in improving standardized reading and math achievement scores (i.e., guided practice/modeling). Both series pay little to no attention to independent or cooperative learning, assignments, or activities which require reflection, metacognition, problem finding/solving, negotiation, consensus building, or exploration and application of art/music learning beyond production/performance or the art/music class.

Contemporary life applications and examples are treated better in Discover Art than in World of Music, albeit uncritically. The music series tends to ignore the influence of popular culture, mass media, and students' vernacular understanding of music, particularly in the primary grades. Finally, because both series emphasize production/performance as artists/musicians (primarily singers in music), there is little attention to the multiple social roles evident in the arts in the real world or the social/historical influences on individual artists and composers. Thus, there is little attention to the diverse ways learners might engage meaningfully in the arts, given the classroom structure and organization promoted by both series. Lesson "extensions" sometimes approach this possibility, but the textbook authors put disclaimers on the extensions by stating that these can be omitted if time is of the essence (i.e., World of Music). Finally, many of these extensions are presented as appropriate activities for gifted, intellectually engaged, or independent learners despite the authors' claims about these providing "additional practice." Thus, all other students are lumped unproblematically into the "basic" lesson plan, including nondominant groups of students who frequently are labeled disproportionately in school as "learning disabled." Classroom teachers pinched for time or feeling ill at ease with anything beyond the basis lesson

plan may be apt to omit these extensions altogether. Thus, all students--including gifted, independent learners--may rarely be challenged if the extensions are never explored. Often, it is the extensions presented in the lesson plans which approximate teaching/learning for understanding.

Whose culture? With respect to culture, both series appear to and/or actually claim that they address cultural diversity and gender in equitable and representative ways. Microanalysis of the series suggests that these claims are rather deceptive, however well-intended. Despite the presentation of diverse cultures and historical context(s), both series are lopsided toward dominant white, male, Western culture. Discover Art is more equitable in its treatment of gender and diverse cultures; however, art objects usually are stripped of their cultural and historical contexts in the interest of analyzing elements of design inherent in these objects.

Neither of the series authors seems to know what to do with different cultures or their historical contexts, how to talk intelligently with students about art and music in terms of their culture(s) or history, or how to integrate social content effectively into the organization and discourse of the texts and production/performance activities. While we might accuse many subject-area textbooks of presenting a "parade of facts" (breadth over depth), we can accuse these two series of presenting a "parade of cultures." Upon completion of these series, students are likely to have developed little understanding of other cultures, their own culture(s) and social/historical situation, artistic or musical processes and artifacts, or why art/music differs across cultures and time or persists as human endeavors. Further, when authors emphasize isolated elements of art and music more than the sociohistorical context of the works presented and pay little attention to students' efforts, experiences, and understandings in the present social context, the multicultural, "integrated," and "developmental" claims and features of the texts are subverted.

Who can mediate these texts? From this analysis, it seems that textbook authors and publishers are the primary mediators of disciplinary narratives/texts which subvert themselves on several dimensions when this material is translated into textbooks. Teachers who use these textbooks will need to know much more about art/music than perhaps they currently know in order to mediate these texts effectively and critically in the classroom and improve upon the weaknesses cited in this study. As

demonstrated in World of Music, more resource materials and subject-matter correlations are not the answer to this problem. As structured, these texts do not encourage teachers or students to mediate these texts in any significant way. If the texts are mediated uncritically by the teachers, students are apt to learn more about "doing school"-- or school art and music--than about art and music, per se.

The targeted consumer of World of Music and Discover Art is the teacher, not the students. This is particularly the case for World of Music in its introductory appeals to a "nationwide poll of teachers' favorite and most successful songs," "customized" planning and "practicality," and its numerous resource guides, activity booklets, subject-matter correlations, recordings, and so forth. Teachers do not even have to create their own musicals for school programs; one has been created for them at each grade level. World of Music also has detailed guidelines for bulletin boards and suggested lessons associated with them.

In its introduction and subsequent lesson plans, Discover Art carefully articulates the supplies and materials that will be needed, how to set these up efficiently in the classroom, tricks of the trade in the use of media, and step-by-step procedures that students should follow. It even suggests how long each lesson segment should take and what students' responses ought to be. It includes reproductions of artwork in the texts which otherwise would be difficult for teachers to locate and organize for instruction on a weekly basis, even for art specialists. In sum, both textbook series have the "lux practicality" (Anderson, 1983). "Practicality has to do with the book's suitability for its context of use. A practical book is one which can be used; which fits the actual circumstances of implementation" (p. 5). Perhaps these authors understand the typical circumstances of teachers and how this material likely would be used. But, they demonstrate low expectations of teachers' capacities to learn and teach well from well-conceived, provocative materials.

Should there be textbooks in elementary art and music? All of this leads us to the question of the need for textbooks in elementary art and music and their use in actual practice. Do teachers really use textbooks with students in art and music classes? Would they take precious time in a crowded weekly schedule to distribute and collect textbooks in an art/music

period? Would school districts purchase a sufficient stock of student editions for individual classroom use, particularly in the visual arts? Unfortunately, there is little research in the arts about textbook use to answer these questions.

Yearlong case studies in elementary art and music classes conducted by May (in press-a) suggest that neither art nor music specialists use student textbooks, and most rarely use the teachers' edition for lesson planning. One music teacher was observed using World of Music as student lap boards so that students could complete a teacher-designed call chart. (A call chart is a visual tool to help students identify various features of a musical piece and follow its form and structure while listening to it.) One art teacher used Discover Art as a planning resource only, but with uncritical fidelity. Even as a specialist, she did not know how to embellish or modify lessons and activities beyond the mundane so that students' thinking was challenged and their artwork was as expressive and diverse as it could have been. Bressler's (1989) case studies in art and music classes suggest that textbooks are rarely used.

Bryson's (1982) survey of 322 nonspecialist, elementary teachers in 31 schools determined that the most frequently used activities in music instruction were singing unaccompanied, singing with records, listening to records, using musical audio-visual materials, using motor movements, and correlating music with other subjects. Less than 44% of the teachers used music to develop learning skills, planned musical programs, helped children create music, or used rhythm, melody, and folk instruments. Intermediate and upper elementary teachers were inclined to use fewer of the above activities than the primary-level teachers. The reader is reminded that this study is based on teachers' self reports and not on actual observations of music teaching over a sustained period of time, but even so, these findings are disturbing.

If textbooks are to offer more than songs to sing (like World of Music) or products to make (like Discover Art), much more coherence, substance, and depth needs to be included in teacher and student editions to help both teachers and students learn art and music together. Westbury (1983) reminds us that improvement cannot come about "by way of externally-imposed prescriptions and suggestions which give no real place to the world of the teacher and to the need of the teacher to find ways of giving

meaning to generalized suggestions in particular places" (p. 3). It seems as though the authors of these series had teachers' practical circumstances in mind but little confidence in teachers being able to raise interesting questions with youngsters or to teach art or music in meaningful ways beyond group production/performance.

Summary

If disciplinary experts feel that one way to legitimize the arts as school subjects is to create textbooks that mimic other subject-area texts, we need to anticipate what "good, bad, and ugly" features are likely to be mimicked. Moreover, current efforts in several disciplinary areas reject textbooks as a primary curricular and pedagogical resource at the elementary level: literature-based reading rather than basals; creating mathematical discourse in the classroom that encourages student conjecture and multiple interpretations over rote skills and right answers; the writing process as a way to develop thinking, metacognition, and learning other subjects; examining students' likely misconceptions in science and developing new curricula and pedagogical strategies to address these misunderstandings in thoughtful ways; and cooperative learning in small, mixed-ability groups. Why do these promotions and areas of research reject textbook-based curricula? For one, textbooks have been found to be lacking on several accounts, particularly in terms of developing students' understanding and meaningful engagement with subject matter.

Some major adoption states have begun to reject what textbook publishers have to offer for their inadequacy in meeting state-defined goals, objectives, and content in particular subject areas (i.e., California). Some of this dissatisfaction at the state level rests on knowledge and use of research in the disciplinary areas as well as a trend toward state-level competency testing and accountability. Some of these state-level tests, however, have been critiqued and are now being revised in an attempt to assess more than low-level facts, skills, or minimum competency (i.e., students' writing, comprehension, problem solving, and critical thinking). Others are incorporating performance tests and activities as tools to promote student learning rather than merely assess what students already know or don't know. Thus, textbook authors and publishers face a serious challenge in

the near future to meet these "untextbook-like" demands across the disciplines and in state-wide initiatives.

As in all fields, art and music educators need to examine critically the ways of knowing they promote in the materials they develop and use. If teachers and students are viewed as thoughtful mediators of texts in the dynamic social context of classrooms, authors need to find more creative and authentic ways of representing their disciplines and what can be understood, appreciated, mediated, and experienced as art and music by using texts as resources. Self-reflexive critique, parsimony, depth, and more attention to the following questions might help: "What kind of 'knowing' about our subject are we promoting here?" "Is this the only kind of knowledge to promote?" "Why is this idea, concept, topic, or skill important for students to learn, and to what greater ends might this learning lead?" "How can we better accommodate and celebrate student diversity and encourage students to learn from each other, and not just from the textbook or teacher?" And, "What are the most authentic and engaging ways in which both teachers and learners might experience this?" If we do not ask the above kinds of questions when we develop curriculum materials, we might as well stick to crayons and clapping a steady beat, and not complain about what is/is not in textbooks.

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Appendix
Framing Questions

Phase II Study 2: Curriculum Materials Analysis
Framing Questions

A. GOALS

1. Are selective, clear, specific goals stated in terms of student outcomes? Are any important goals omitted? As a set, are the goals appropriate to students' learning needs?

2. Do goals include fostering conceptual understanding and higher order applications of content?

3. To what extent does attainment of knowledge goals imply learning networks of knowledge structured around key ideas in addition to the learning of facts, concepts, and principles or generalizations?

4. What are the relationships between and among conceptual (propositional), procedural, and conditional knowledge goals?

5. To what extent do the knowledge goals address the strategic and metacognitive aspects of processing the knowledge for meaning, organizing it for remembering, and accessing it for application?

6. What attitude and dispositional goals are included?

7. Are cooperative learning goals part of the curriculum?

8. Do the stated goals clearly drive the curriculum (content, activities, assignments, evaluation)? Or does it appear that the goals are just lists of attractive features being claimed for the curriculum or post facto rationalizations for decisions made on some other basis?

B. CONTENT SELECTION

1. Given the goals of the curriculum, is the selection of the content coherent and appropriate? Is there coherence across units and grade levels? (Note: all questions in this section should be answered with the goals in mind.)

2. What is communicated about the nature of the discipline from which the school subject originated?

   a. How does content selection represent the substance and nature of the discipline?

   b. Is content selection faithful to the discipline from which the content is drawn?

   c. What does the relationship among conceptual (propositional), conditional, and procedural knowledge communicate about the nature of the discipline?

3. To what extent were life applications used as a criterion for content selection and treatment? For example, in social studies, is learning how the world works and how it got to be that way emphasized?

4. What prior student knowledge is assumed? Are assumptions justified? Where appropriate, does the content selection address likely student misconceptions?

5. Does content selection reflect consideration for student interests, attitudes, dispositions to learn?

6. Are there any provisions for student diversity (culture, gender, race, ethnicity)?

C. CONTENT ORGANIZATION AND SEQUENCING

1. Given the goals of the curriculum, is the organization of the content coherent and appropriate? Is there coherence across units and grade levels? (Note: All questions in this section should be answered with goals kept in mind.)

2. To what extent is the content organized in networks of information structured in ways to explicate key ideas, major themes, principles, generalizations?

3. What is communicated about the nature of the discipline from which the school subject originates?

   a. How does content organization represent the substance and nature of the discipline?

   b. Is content organization faithful to the discipline from which the content is drawn?

   c. What does the relationship among conceptual (propositional), conditional, and procedural knowledge communicate about the nature of the discipline?

4. How is content sequenced, and what is the rationale for sequencing? For example, is a linear or hierarchical sequence imposed on the content so that students move from isolated and lower level aspects toward more integrated and higher level aspects? What are the advantages and disadvantages of the chosen sequencing compared to other choices that might have been made?

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5. If the content is spiralled, are strands treated in sufficient depth, and in a non repetitious manner?

D. CONTENT EXPLICATION IN THE TEXT

1. Is topic treatment appropriate?

   a. Is content presentation clear?

   b. If content is simplified for young students, does it retain validity?

   c. How successfully is the content explicated in relation to students' prior knowledge, experience, and interest? Are assumptions accurate?

   d. When appropriate, is there an emphasis on surfacing, challenging, and correcting student misconceptions?

2. Is the content treated with sufficient depth to promote conceptual understanding of key ideas?

3. Is the text structured around key ideas?

   a. Is there alignment between themes/key ideas used to introduce the material, the content and organization of the main body of material, and the points focused on in summaries and review questions at the end?

   b. Are text-structuring devices e.g. formatting used to call attention to key ideas?

   c. Where relevant, are links between sections and units made explicit to students?

4. Are effective representations (e.g., examples, analogies, diagrams, pictures, overheads, photos, maps) used to help students relate content to current knowledge and experience?

   a. When appropriate, are concepts represented in multiple ways?

   b. Are representations likely to hold student interest or stimulate interest in the content?

   c. Are representations likely to foster higher level thinking about the content?

   d. Do representations provide for individual differences?

5. When pictures, diagrams, photos, etc. are used, are they likely to promote understanding of key ideas, or have they been inserted for other reasons? Are they clear and helpful, or likely to be misleading or difficult to interpret?

6. Are adjunct questions inserted before, during, or after the text? Are they designed to promote: memorizing; recognition of key ideas; higher order thinking; diverse responses to materials; raising more questions; application?

7. When skills are included (e.g., map skills), are they used to extend understanding of the content or just added on? To what extent is skills instruction embedded within holistic application opportunities rather than isolated as practice of individual skills?

8. To what extent are skills taught as strategies, with emphasis not only on the skill itself but on developing relevant conditional knowledge (when and why the skill would be used) and on the metacognitive aspects of its strategic application?

E. TEACHER-STUDENT RELATIONSHIPS AND CLASSROOM DISCOURSE

1. What forms of teacher-student and student-student discourse are called for in the recommended activities, and by whom are they to be initiated? To what extent does the recommended discourse focus on a small number of topics, wide participation by many students, questions calling for higher order processing of the content?

2. What are the purposes of the recommended forms of discourse?

   a. To what extent is clarification and justification of ideas, critical and creative thinking, reflective thinking, or problem solving promoted through discourse?

   b. To what extent do students get opportunities to explore/explain new concepts and defend their thinking during classroom discourse? What is the nature of those opportunities?

3. Who or what stands out as the authority for knowing? Is the text to be taken as the authoritative and complete curriculum or as a starting place or outline for which the discourse is intended to elaborate and extend it? Are student explanations/ideas and everyday examples elicited?

4. Do recommended activities include opportunities for students to interact with each other (not just the teacher) in discussions, debates, cooperative learning activities, etc.?

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F. ACTIVITIES AND ASSIGNMENTS

1. As a set, do the activities and assignments provide students with a variety of activities and opportunities for exploring and communicating their understanding of the content?

   a. Is there an appropriate mixture of forms and cognitive, affective, and/or aesthetic levels of activities?

   b. To what extent do they call for students to integrate ideas or engage in critical and creative thinking, problem solving, inquiry, decision making, or higher order applications vs. recall of facts & definitions or busy work?

2. As a set, do the activities and assignments amount to a sensible program of appropriately scaffolded progress toward stated goals?

3. What are examples of particularly good activities and assignments, and what makes them good (relevant to accomplishment of major goals, student interest, foster higher level thinking, feasibility and cost effectiveness, likeliness to promote integration and life application of key ideas, etc.)?

   a. Are certain activities or assignments missing that would have added substantially to the value of the unit?

   b. Are certain activities or assignments sound in conception but flawed in design (e.g., vagueness or confusing instruction, invalid assumptions about students' prior knowledge, infeasibility, etc.)?

   c. Are certain activities or assignments fundamentally unsound in conception (e.g., lack relevance, pointless busy work)?

4. To what extent are assignments and activities linked to understanding and application of the content being taught?

   a. Are these linkages to be made explicit to the students to encourage them to engage in the activities strategically (i.e., with metacognitive awareness of goals and strategies)? Are they framed with teacher or student questions that will promote development?

   b. Where appropriate, do they elicit, challenge, and correct misconceptions?

   c. Do students have adequate knowledge and skill to complete the activities and assignments?

5. When activities or assignments involve integration with other subject areas, what advantages and disadvantages does such integration entail?

6. To what extent do activities and assignments call for students to write beyond the level of a single phrase or sentence? To what extent do the chosen forms engage students in higher order thinking?

G. ASSESSMENT AND EVALUATION

1. Do the recommended evaluation procedures constitute an ongoing attempt to determine what students are coming to know and to provide for diagnosis and remediation?

2. What do evaluation items suggest constitute mastery? To what extent do evaluation items call for application vs. recall?

   a. To what extent are multiple approaches used to assess genuine understanding?

   b. Are there attempts to assess accomplishment of attitudinal or dispositional goals?

   c. Are there attempts to assess metacognitive goals?

   d. Where relevant, is conceptual change assessed?

   e. Are students encouraged to engage in assessment of their own understanding/skill?

3. What are some particularly good assessment items, and what makes them good?

4. What are some flaws that limit the usefulness of certain assessment items (e.g., more than one answer is correct; extended production form, but still asking for factual recall, etc.).

H. DIRECTIONS TO THE TEACHER

1. Do suggestions to the teacher flow from a coherent and manageable model of teaching and learning the subject matter? If so, to what extent does the model foster higher order thinking?

2. To what extent does the curriculum come with adequate rationale, scope and sequence chart, introductory section that provide clear and sufficiently detailed information about what the program is designed to accomplish and how it has been designed to do so?

3. Does the combination of student text, advice and resources in teachers manual, and additional materials constitute a total package sufficient

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to enable teachers to implement a reasonably good program? If not, what else is needed?

a. Do the materials provide the teacher with specific information about students' prior knowledge (or ways to determine prior knowledge) and likely responses to instruction, questions, activities, and assignments? Does the teachers manual provide guidance about ways to elaborate or follow up on text material to develop understanding?

b. To what extent does the teachers manual give guidance concerning kinds of sustained teacher student discourse surrounding assignments and activities?

c. What guidance is given to teachers regarding how to structure activities and scaffold student progress during assignment completion, and how to provide feedback following completion?

d. What kind of guidance is given to the teacher about grading or giving credit to participating in classroom discourse, work on assignments, performance on tests, or other evaluation techniques?

e. Are suggested materials accessible to the teacher?

4. What content and pedagogical knowledge is required for the teacher to use this curriculum effectively?

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